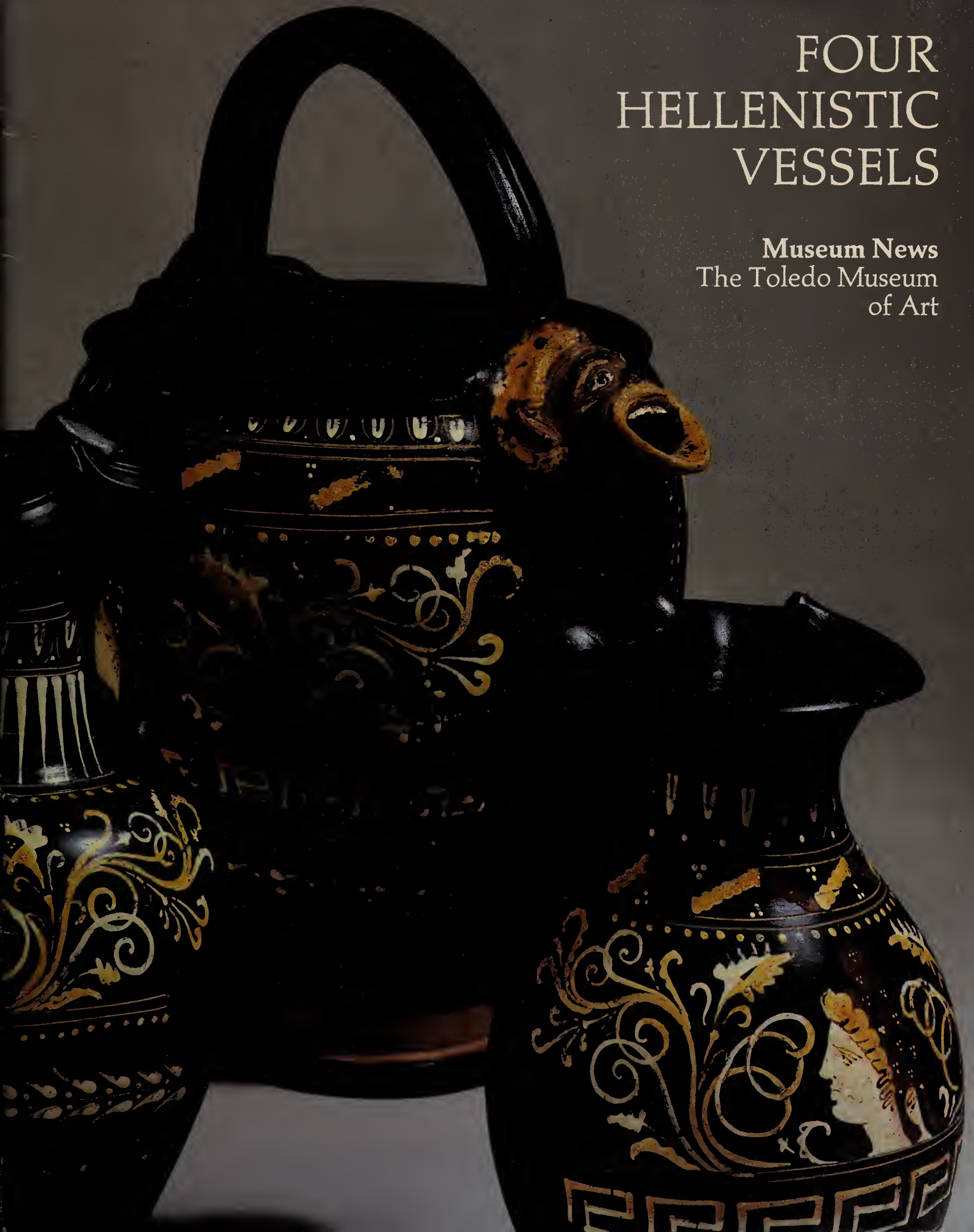


FOUR HELLENISTIC VESSELS

Museum News
The Toledo Museum
of Art



FOUR HELLENISTIC VESSELS

During Alexander's lifetime and the three centuries after his death in 323 B.C. vast changes took place in the Mediterranean world. This period is now called Hellenistic because Greek language and culture became international standards. Greek art of the classical era was transformed, acquiring greater variety, richness and individuality of expression.

Two aspects of Hellenistic art in the Museum's collection are featured in this issue. An exceptional glass bowl symbolizes the new vitality brought to Mediterranean glassmaking by craftsmen based in Alexandria. It ranks among the largest and most impressive glass vessels to survive from antiquity, and the fact that it was made before the invention of the blowpipe by turning a glass casting on a lathe is an extraordinary technical feat for any age. The element of chance which allowed it to survive intact to our own day is no less remarkable. The article on this bowl is by Dr. Donald B. Harden of the British Museum, whose extensive publications on ancient glass for over fifty years are standard works in that field. He has long been a friend to our Museum, and we are grateful to him for publishing this splendid piece.

Three vases from southern Italy are the subject of the article by a specialist in the vase painting of that part of the Greek world, Professor J. R. Green of the University of Sydney, Australia. He has not only identified the distinctive hand of the artist who painted our vases, but also honored the Museum by naming this painter the "Toledo Painter." He has our gratitude on both accounts.

We also wish to thank Kurt T. Luckner, the Museum's Curator of Ancient Art, who was instrumental in the acquisition of these works of art, and in assisting the authors of these articles.

Roger Mandle, *Director*

Cover: Gnathia vases by the Toledo Painter (See p. 27, Fig. 2)

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A Hellenistic Footed Glass Bowl of Alexandrian Workmanship

With the initiation of the Hellenistic glassworks at Alexandria, the great new city and seaport founded at the western end of the Egyptian Delta by Alexander the Great immediately after his conquest of Egypt in 332 B.C., a magnificent new era in glassmaking came into being.

Hitherto any developments in that industry during the first millennium B.C. had occurred in the valleys of the Euphrates and the Tigris, and to a much lesser extent in Rhodes and Italy (Fig. 1). Henceforth the Alexandrian workers, taking over existing techniques from other centers and endowing them with a new stamp of excellence, introduced fresh skills, principally on the decorative side. They welded all these together into products which spread throughout the ancient world. This took place through trade and later, in addi-



Figure 1. The Mediterranean Region



Figure 2. Two-handled cup. From Canosa, Apulia, Italy. Cast, cut, ground and polished glass, late 3rd century B.C. Ht. $4\frac{3}{8}$ in. (11.1 cm.), Diam. of rim (excluding handles) $4\frac{9}{32}$ in. (10.9 cm.). British Museum, London, inv. no. GR 1871.5-18.9.

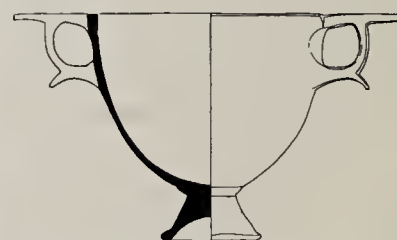


Figure 3. Profile drawing of two-handled cup, Fig. 2. Scale: 1 to 5.



Figure 4. Bowl. From Canosa, Apulia, Italy. Sandwich gold-glass, first half of the 3rd century B.C. Ht. $4\frac{5}{16}$ in. (11 cm.), Diam. of rim 8 in. (20 cm.). British Museum, London, inv. no. GR 1871.5-18.2.

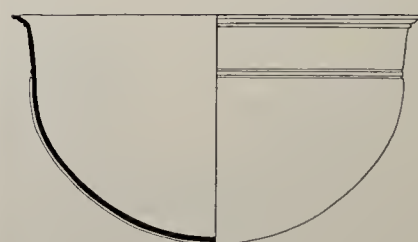


Figure 5. Profile drawing of bowl, Fig. 4. Scale: 1 to 5.

tion, by a movement of skilled glassmen from Egypt to found new workshops, especially in Italy, where the outward-looking inhabitants of the rapidly developing Roman state, notably those in the former Greek settlements of Magna Graecia and their hinterland, were increasing in wealth and status. These people were avid for the luxurious glass, metalwork and other artistic products of the Hellenistic world.

No ancient source, not even Pliny the Elder who has much to tell us about the glass of his time and earlier days, reveals anything of value about the development

of the Alexandrian workshops and their products. We do not even know for sure how soon they were in business in a big way, but the probability is that it was by 300 B.C. or soon thereafter, for it is certain that of all the successor kingdoms carved out of Alexander's empire it was that of Egypt which developed the most quickly. The earliest Ptolemies were some of the most successful monarchs of the age and we may be sure that their subjects were equally successful in the businesses they founded.

Among the earliest noteworthy Alexandrian glass we may certainly include fine colorless and colored vessels made from thick blanks cast in molds, the blanks being afterwards lathe-cut to produce ribs and grooves and other more elaborate designs, and their surfaces finished by being finely wheel-ground and polished. Shapes normally favored were open bowls and wide, low dishes—the easiest forms to mold. Elaboration of effort also produced cups with handles and footstands¹ (Figs. 2 and 3) cast in one piece with the bowl, as well as deep bowls with profiles greater than semi-circles, including two-layered sandwich gold-glasses, where, after the outer and inner layers had been ground to fit each other exactly, gold foil, elaborately patterned, was sandwiched between them by being affixed to the outside of the inner layer² (Figs. 4 and 5). Perhaps the most elaborate of all such glasses, however, is the very tall lidded amphora³ (Figs. 6 and 7), made in three pieces—the lid, the upper body and the lower body—each finished separately by cutting, grinding and polishing after being cast as a thick blank, the two parts of

Figure 6. Amphora. Cast, cut, ground and polished glass with gilt-copper binding strip, late 3rd century B.C. Ht. 23½ in. (59.7 cm.). Antikenmuseum, Berlin, inv. no. 30219.254.

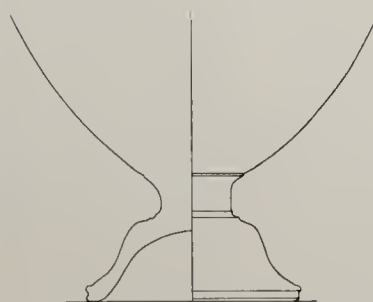


Figure 7. Profile drawing of lower section of amphora, Fig. 6. Scale: 1 to 5.



the body being held together by a decorated gilt-copper binding-strip just below the shoulder. This vessel has long been recognized as one of the great *tours de force* of glassmaking, and it and the sandwich gold-glass bowls clearly reveal the superb quality which the finest examples of Alexandrian glassmaking attained.

In the early months of 1980, by a stroke of good fortune, another example of Alexandrian workmanship at its best and most attractive appeared on the market and was acquired by the Toledo Museum of Art. As the photographs (Figs. 8 and 9) and drawing (Fig. 10) reveal, this vessel is a large footed bowl with a beautifully proportioned body slightly greater than a hemisphere standing on a tall, concave-sided stem above a graceful, splayed foot, lightened by having its under side hollowed by grinding into the form of a dome. Its lip and rim are outsplayed and finely molded; a prominent band of linear decoration at what we may call the "shoulder" of the bowl is made up of two narrow raised ribs separated by a broader, shallower one; the junction of the stem and the bowl is marked by one similar rib; and the molding around the edge of the foot consists of two raised ribs with a hollow groove in between.

The vessel is intact and in beautiful condition. A little blackish weathering on parts of the surface and some incipient pitting are not enough to detract from the very striking clarity of the glass, on both surfaces of which marks of rotary grinding and polishing are prominent features.

This bowl is undoubtedly the finest of four similarly-shaped footed bowls, all but one of which have been discovered during the last eleven years. Until then the only recorded representative of the group was the well-known piece formerly in the collection of Julien Gréau,

Figure 8. Footed bowl. Cast, cut, ground and polished glass, mid-3rd century B.C. Ht. 6-15/16 in. (17.7 cm.), Diam. of rim 8 5/8 in. (21.9 cm.), Diam. of foot 3 1/2 in. (8.9 cm.). Toledo Museum of Art, 80.1000.



Figure 9. Interior of footed bowl, Fig. 8.

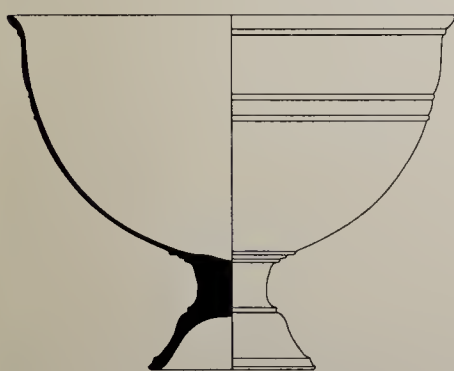


Figure 10. Profile drawing of footed bowl, Figs. 8 and 9. Scale: 1 to 5.

the late nineteenth century collector, which J. Pierpont Morgan, Jr. gave to the Metropolitan Museum of Art in New York in 1917⁴ (Figs. 11-13). This differs from the other three in being of the rich brown color often loosely termed amber. In 1969 a second example (Figs. 14 and 15), of transparent light yellowish-green glass, said to come from the eastern Mediterranean region, was acquired by the Corning Museum of Glass⁵, and six years later another, of transparent greenish glass (Figs. 16 and 17), came to light among an interesting collection of ten broken glasses and one stone alabastron of no stated origin, but almost certainly a tomb-group, acquired in the art market by the Museum für Kunst und Gewerbe, Hamburg⁶.

In shape these footed bowls fall into two pairs. The Toledo and Corning vessels are virtually the same in size and aspect. Their bodies have extended semi-circular profiles rising upward beyond the true diametric line, while their high concave-sided stems and their feet, which are splayed outwards in an elongated S-curve, are very alike, even in the details of their profiles.

There are, however, some differences in detail between the two bowls, which combine to reveal Toledo's as a finer product. Its body has a far more graceful contour, and its attractiveness is heightened by three well-placed horizontal raised ribs, one just below the rim and two others forming a band just where the body begins to curve inward toward the bottom. Its stem has greater solidity and breadth—indeed, perhaps a little too much; it might have been improved by being narrower and lighter—and its splayed foot, ending in an upright ribbed rim, expands just enough to give the feeling of being perfectly functional as a support for the body. The Corning bowl, on the other hand, although still a fine piece of glassmaking, is altogether heavier. Notice how much thicker its walls are compared with



Figure 11. Footed bowl. Cast, cut, ground and polished glass, second half of the 3rd century B.C. Ht. 6-11/16 in. (17 cm.), Diam. of rim 11-1/16 in. (28.1 cm.), Diam. of foot 3-29/32 in. (9.9 cm.). Metropolitan Museum of Art, New York, inv. no. 17.194.130.



Figure 12. Footed bowl, Fig. 11.

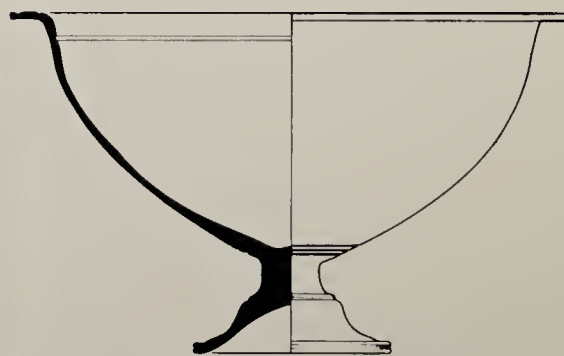


Figure 13. Profile drawing of footed bowl, Figs. 11 and 12. Scale: 1 to 5.



Figure 14. Footed bowl. Cast, cut, ground and polished glass, mid-3rd century B.C. or slightly later. Ht. 6-13/16 in. (17.3 cm.), Diam. of rim 8-11/32 in. (21.2 cm.), Diam. of foot 3-11/32-3-7/16 in. (8.5-8.7 cm.). Corning Museum of Glass, inv. no. 69.1.7.



Figure 16. Footed bowl. Cast, cut, ground and polished glass, second half of the 3rd century B.C. Ht. 7-23/32 in. (19.6 cm.), Diam. of rim 14-1/32 in. (35.6 cm.), Diam. of foot 4-13/32-4-9/16 in. (11.2-11.6 cm.). Museum für Kunst und Gewerbe, Hamburg, inv. no. 1975.63a.

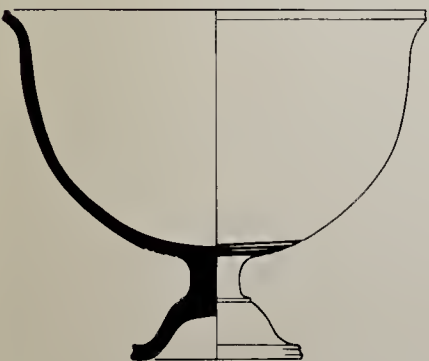


Figure 15. Profile drawing of footed bowl, Fig. 14. Scale: 1 to 5.

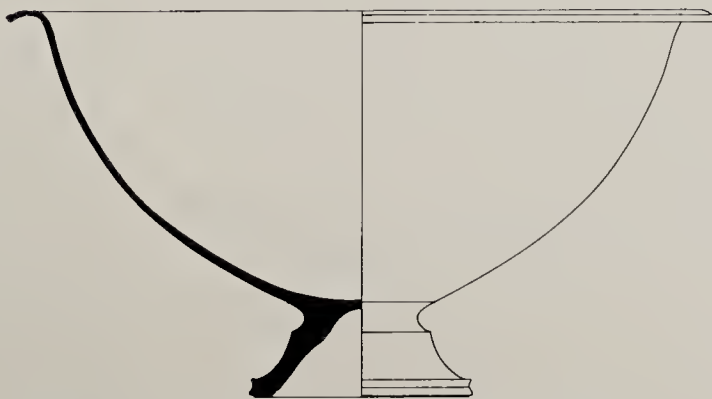


Figure 17. Profile drawing of footed bowl, Fig. 16. Scale: 1 to 5.

those of the Toledo glass. It would seem that its craftsman was more timid than Toledo's, who continued grinding and polishing his surfaces until he had reduced the thickness of the walls to as little as 2 mm., compared with the 5 mm. walls of the Corning piece. Notice, too, how much narrower the stem on the Corning bowl is and how, in consequence (as it seems) the craftsman had to make a broader and heavier splayed foot than that on the Toledo bowl in order to instill confidence that the vessel would be fully stable; and even so it has a slightly top-heavy appearance.

Yet together these two bowls as a pair are far superior in workmanship to the New York and Hamburg vessels, which are themselves also sufficiently alike to be called a pair. The main differences between the pairs are first, that the rims of the Toledo and Corning bowls are only gently everted whereas those on the New York and Hamburg bowls are splayed into a broad flange with two concentric grooves on the upper surface; and second, that the profiles of the bodies of the New York and Hamburg bowls are much flatter than the more truly circular profiles of the Toledo and Corning glasses. This is no doubt partly because the New York and Hamburg bowls, and especially the latter, are far wider, but not significantly higher than the first pair. To provide a more circularly-curved profile on bowls of such dimensions would have been not only difficult but visually far less effective.

Apart from having different diameters, the shapes of these two bowls are very similar except at the stem and foot, where, since the Hamburg vessel is so wide, both its stem and its splayed foot had to be wider and not so high as their counterparts on the New York bowl so as to provide proper support for such a large vessel. The Hamburg stem also reveals another difference: the hollowing of its dome is not confined to its foot, but has also removed much of the stem. This is a very surprising feature since it leaves the glass at the center of the bowl only half a centimeter thick, which must detract from its strength and stability. The Hamburg bowl is, indeed, in its stem and foot the odd man out among these four bowls. The profiles of the New York stem and foot greatly resemble those on the other pair except that the splay of its foot is, as we might expect, somewhat broader in order to be more in keeping with the wider bowl it has to support.

Certain other vessels having some resemblance with the new Toledo bowl should also be examined even

though the similarities are only in one or two points of detail, since these other vessels are not footed bowls. Let us look first at the great amphora in Berlin already mentioned (p. 19, Figs. 6 and 7) which clearly belongs to the same variety of glassware. Notice particularly how very similar in profile its stem and foot are to those on the Toledo bowl. This amphora is virtually colorless, with just a dull, pale greenish tinge, a color approached among our four bowls only by the one in Hamburg, although we may suspect that those who made the Toledo and Corning bowls also aimed at it. That is, indeed, the colorless appearance that was often sought and attained by the Alexandrians, even though the vessels almost always reveal some greenish tinge owing to a trace of residual iron in the batch.

Secondly, we may recall the two colorless sandwich gold-glass bowls and the colorless two-handled cup in the Canosa group in the British Museum, which have already been mentioned (p. 18). The gold-glass bowls (the second of which is shown in Figs. 4 and 5) come into the picture not for their decoration but for their shape and the very careful grinding and polishing that must have been employed to make the two layers to fit each other so very closely. Taking away the stems and feet of the Toledo and Corning vessels, and looking only at their bowls, we can recognize a very close similarity in profile between them and the two Canosa gold-glasses. Note how the Canosa pair are, like those in Toledo and Corning, somewhat greater than a true semicircle in profile, and note too that the grooving just below the rim and at the junction of the top of the outer layer with the wall of the inner one, about 3 cm. below its rim, corresponds in design with the three horizontal ribs in similar positions on our Toledo bowl. These similarities cannot be accidental and must indicate some general connection between this pair of footed bowls and the Canosa gold-glasses. On the two-handled cup from this same Canosa group (Figs. 2 and 3) the shape of the body is not so much akin to that of the footed bowls, whose bodies are far wider, as it is to the lower half of the body of the Berlin amphora, where the proportions are similar, allowing for the differences in size, and its footstand, though far simpler in design, shows the hollow doming underneath that characterizes both the bowls and the amphora.

These connections with the Canosa tomb-group in the British Museum are of considerable help when we pass on to discuss the date of the Toledo bowl and its parallels. They are even more interesting since the connection of the footed bowls with that group is confirmed by the existence among the glasses in the Ham-

burg group of two large dishes with concave walls and flat bottoms, two shallow bowls with vertical walls and convex bottoms, and three hemispherical bowls⁷, all shapes which also occurred in the British Museum Canosa tomb-group. This suggests that the footed bowls cannot be far removed in date from the Canosa group, which after considering all pertinent factors and parallels, I concluded⁸ was gathered during the third century B.C. (for I believed the sandwich gold-glasses belonged to the first half of that century) and was probably interred during its last quarter, not long, perhaps, before 200 B.C. This is also the date which has normally been proposed for the Berlin amphora, although Dr. Platz-Horster suggests, without arguing her case in any detail, that it is a century or so later, in the late second or early first century B.C.⁹ Such a dating for the amphora would admittedly be more in accord with the view expressed by Andrew Oliver¹⁰ that the Canosa group in the British Museum belongs to a date between the late third and the late second centuries B.C., for he believed that although some of the objects found with types of glasses that occurred in that tomb were of the third century, the glasses themselves appeared to be later. But this seems to me to be a dubious argument, and I prefer to adhere to the dating I have myself proposed.¹¹ I can equally, at present, see no reason to alter the date of the Berlin amphora from about 200 B.C. to about 100 B.C. Accepting, therefore, that glasses of types occurring in the British Museum Canosa tomb-group are of the third century B.C. and that the group was probably interred not long before 200 B.C., we not only may, but must ascribe a similar general date to the footed bowls.

Yet I would not wish to suggest that they are all of one date or made by one craftsman. It seems rather that the finer pair—those in Toledo and Corning, and particularly the Toledo bowl, the finest of them all—must be earlier than the other pair, where the shape is less clear-cut and firm, and where the glasses have a somewhat top-heavy aspect, seeming to be less stable than the first pair. If this be so, and bearing in mind that even the second pair, on the evidence of the Hamburg group, must be more or less contemporary with the Canosa group in the British Museum, we may not be in error if we date our first pair, especially the Toledo bowl, at or shortly after the middle of the third century B.C. and ascribe the other pair firmly to the second half of that century. Such a date would place the Toledo bowl chronologically about half a century later than the founding of the Alexandrian glassworks—a sufficient interval to enable the industry to attain its full flowering

at Alexandria and well before any workers can have thought of migrating to set up glassworks elsewhere. Thus our Toledo bowl becomes an example of what exquisite craftsmanship the Alexandrian master glassmen were capable of producing when their industry had reached, but not passed, its heyday.

Donald B. Harden

Notes

1. An example from the Canosa group in the British Museum, a tomb-group of ten glasses of varying forms found at Canosa in southern Italy in 1870 and acquired for the British Museum early in 1871 (acc. no. GR 1871.5-18.9). D. B. Harden, "The Canosa Group of Hellenistic Glasses in the British Museum," *Journal of Glass Studies*, X, 1968, p. 28, figs. 26 and 27.
2. Figures 4 and 5 show gold-glass no. 2 from the Canosa tomb-group; for the pair (acc. nos. GR 1871.5-18.1 and 2) see D. B. Harden, pp. 23 ff., nos. 1 and 2, figs. 1-9.
3. G. Platz-Horster, *Antike Gläser*, exhibition catalogue, Antikenmuseum, Berlin, 1976, pp. 16 ff., no. 16, and other references cited.
4. W. Froehner, *Collection Julien Gréau, verrerie antique, émaillerie et poterie appartenant à M. John Pierpont Morgan*, Paris, 1903, p. 203, no. 1524, pl. 269; A. Oliver, Jr., "Late Hellenistic Glass in the Metropolitan Museum," *Journal of Glass Studies*, IX, 1967, pp. 14-15, figs. 1 and 2.
5. S. M. Goldstein, *Pre-Roman and Early Roman Glass in the Corning Museum of Glass*, Corning, 1979, pp. 135-6, Pls. 17 (in color), 38.
6. A. von Saldern, "Two Achaemenid Glass Bowls and a Hoard of Hellenistic Glass Vessels," *Journal of Glass Studies*, XVII, 1975, pp. 40-1, no. 1, figs. 5 and 6.
7. Von Saldern, pp. 41 ff., nos. 2-8, figs. 7-19.
8. Harden, pp. 45-6.
9. Platz-Horster, pp. 16, 19-20.
10. A. Oliver, Jr., "Millefiori Glass in Classical Antiquity," *Journal of Glass Studies*, X, 1968, pp. 52-5.
11. Harden, pp. 45-6.

Gnathia Vases by the Toledo Painter

The ancient Greeks who colonized southern Italy formed a distinctive branch of Greek civilization which has an important place in history. The pioneers arrived in the course of the eighth century B.C., and were followed by many more during the seventh. The reasons they left home were not unlike those of more modern migrants—escape from oppressive economic, social or political con-



Figure 1. South Italy

ditions, or simply the greater scope and opportunity offered in a new world. Here they felt able both to uphold and to reinterpret the traditions of Greece. The freer atmosphere of their new land led to ventures in law, town planning and, as shown by recent research, systems of agriculture.

Part of their importance for us lies in the effect they had on the development of Roman culture which, in turn, has influenced us. The nature of this effect is complex. In the first place, the early colonists, particularly those in settlements like Ischia and Cumae, greatly influenced the art and architecture of the Etruscans, who then provided the immediate context for the development of Roman culture. Then in the fourth century, as Rome steadily emerged as a power in her own right, she became increasingly aware of her southern neighbors, until in the third century she received the full impact of their civilization. Tarentum (modern

Taranto), the last Greek city-state in southern Italy, fell to the Romans in 272 B.C.; this paved the way for Rome's advance upon the rest of the Greek world.

As noted, the South Italian Greeks developed a style quite distinct from that of their homeland, for their wealth from agriculture and trade seems to have led to a greater extravagance of expression. Contact and inter-marriage with the local peoples was also important, leading to achievements which were already in part "Italic", as seen for example in the layout of their cities or the design of temples. The distinctive flavor of the arts of the South Italian Greeks is particularly clear in their pottery, and among the many types of wares found is a group which takes its name from Gnathia (modern Egnazia), a town in ancient Apulia on the Adriatic coast about half way between Bari and Brindisi (Fig. 1). There is no good evidence that it was made there; this is simply the place where it first came to prominence a century ago. Gnathia pottery has an important place as the first Hellenistic ware with decoration painted over a black ground. If only for this reason, it is interesting that this ware was preferred by foreign buyers, for it has been found in far greater quantities than Apulian red-figure wares in both mainland Greece and especially in Alexandria.

Gnathia ware was made from about 370–360 until about 270 in Apulia, a little later elsewhere. It developed first at Taranto, presumably in one of the major workshops making red-figure pottery, quickly achieving both an independent style and a series of characteristic shapes, and its manufacture soon spread to various regional centers. By the end of the fourth century there were workshops in the Salentine peninsula, perhaps near Francavilla Fontana, at Canosa in northern Apulia, and probably at nearby Ruvo and a number of minor sites in that region, as well as at Metaponto in the neighboring province of Lucania.

The distinctive painted decoration of Gnathia vases is characteristically white, enlivened with a golden yellow wash on a black ground. Red was used too, but more sparingly. Other colors were only occasionally used, and only in the early phase of Gnathia ware. In the earliest vases the human figure was important in the decoration, but by the second generation vine and floral patterns predominated, often with female heads set among them.

In 1973 the Museum acquired three particularly fine Gnathia vases, including two wine jugs (oinochoai) and a small mixing bucket (situla). The three form a set, probably made for a tomb. The first oinochoe (Fig. 2, left) is of the type known as shape II, characterized by having its neck set off from the shoulder, in this case

Figure 2. Oinochoe, situla and oinochoe by the Toledo Painter. Apulian, Gnathia ware. Earthenware with slip decoration, 330 to 320 B.C. Oinochoe (left): ht. to top of handle $9\frac{1}{8}$ in. (23.2 cm.), max. diam. $4\frac{23}{32}$ in. (12.0 cm.), diam. of foot $2\frac{3}{4}$ in. (7.0 cm.), 73.6; Situla (center): ht. to top of handle $12\frac{1}{8}$ in. (30.8 cm.), max. diam. of body with applied masks $9\frac{1}{8}$ in. (23.2 cm.), max. diam. of body $6\frac{15}{16}$ in. (17.6 cm.), diam. of foot $3\frac{5}{8}$ in. (9.2 cm.), 73.7; Oinochoe (right): ht. to top of handle $7\frac{19}{32}$ in. (19.3 cm.), max. diam. $4\frac{3}{4}$ in. (12.1 cm.), diam. of foot $2\frac{13}{16}$ in. (7.1 cm.), 73.5.



with a raised molding, and a relatively narrow base. The lip was given a groove before being pulled in to form a trefoil mouth. The shape has a history going back to late sixth century Athens, but it is rare in Gnathia ware; this is one of only five known examples. The advantage of this type compared with the other (Fig. 2, right) is that the sharp curve of the shoulder would hold back a little wine as it was poured, and with it whatever sediment had settled to the bottom of the jug. An Amazon wearing a red cap and facing left appears between floral designs whose main stems and



Figure 3. Reverse of situla, Fig. 2.



Figure 4. Situla. From Bolsena, Italy. Bronze, about 300 B.C. Ht. 11½ in. (29.2 cm.). British Museum, London, Walters no. 652.

shorter tendrils are washed in golden yellow. This same color is also used to give three-dimensionality to the spiral tendrils and for the lower halves of cross-sectioned flowers on either side of the head. A zone of egg and dot encircles the neck above ray-like pendants, all in white. Below the Amazon is a stylized laurel band with white leaves and yellow berries meeting at a yellow-centered rosette.

The other oinochoe (Fig. 2, right) is by far the most popular type of jug in both Apulia and Greece itself. This vessel's profile is in a continuous line from lip to base. Compared with the other oinochoe, the lip is simple. The decoration is similar except for a band of white and yellow meander below the Amazon. On the neck is a red and yellow zigzag band with white three-dot patterning of the spaces.

The situla (Fig. 2, center) combines subsidiary motifs from the two jugs. On the back which faces the right-handed user (Fig. 3), there is the usual band of egg and dot at the rim, then a bunch of grapes on each side of a looped ivy spray, the whole flanked by hanging ivy. Rosettes of small circles around a larger central circle float below.

Wine and water were mixed in the situla, a very rare shape in Apulian pottery and one which derives directly from metal prototypes such as one in the British Museum¹ (Figs. 4 and 5). The British Museum example is slightly later, for its lower wall has a greater in-curve. Although this bronze was found to the north, in Etruria, it may well have been imported there. The double handles fold down on the rim on each side when not in use. Their elegantly molded ends are looped through the rim brackets (Fig. 5), but do not rejoin the handle proper, as do those on most modern metal buckets. A potter could not effectively make such moveable handles in clay. Instead, he made a single handle secured to the vase in a rigid, upright position. An incised groove along its upper face is an ingenious solution to the potter's problem of making the handle appear to be double.

When not in use the looped ends of the bronze handles lay on the rim. The potter retained the appearance of these loops and the socket plate which held them by forming two appendages in clay along the lip. These appendages also reinforce the joins where the handle meets the rim. At one of these joins is the head of the goddess Athena; at the other, the spout (Fig. 5) is a mask of a wreathed satyr pushed back on the head of a man, presumably an actor. These attachments are something the potter could and did imitate, with the

added advantage of color. He also made the spout as a satyr mask (Fig. 6) whose vigorous modelling is emphasized by red-brown on the face and orange for the hair and beard. The facial color is entirely suitable for this wine-loving outdoor creature. The eyes are white with black pupils, and forehead and cheek furrows are highlighted with orange over red-brown. Just below the molded eyebrows are strokes of orange, and the teeth in the upper jaw are picked out in white. Figures 5 and 6 show the strainer holes in the vessel wall behind the spout, as in a modern teapot.



Figure 5. Spout of situla, Fig. 4.

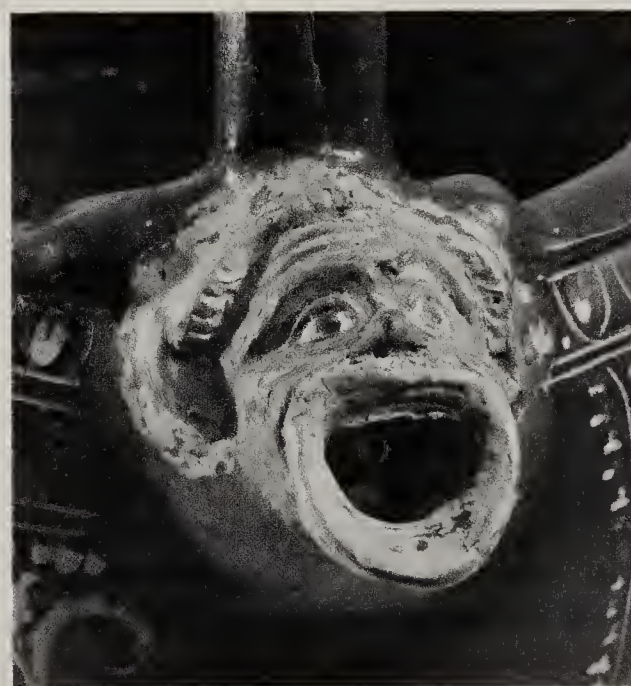


Figure 6. Spout of situla, Fig. 2.

The attachment at the other end of the handle (Fig. 7) is a mask of papposilenos, the father satyr. As the surface is rather worn, the underlying black shows through in many places, though it is clear that he, too, had a red-brown face. His hair and beard are white with yellow lines emphasizing the curls, while eyes and eyebrows are white with yellow detailing.

Both satyr and papposilenos are taken from the world of the theater, that is from the satyr play which traditionally followed an author's three tragedies as performed at the Dionysia, the annual festival in honor of the god Dionysos. They were a comic relief which often took a bawdy view of mythological situations. The cast of such a play is best shown on an Athenian vase of about 400 B.C. where the actors wear or carry their masks, presumably to celebrate a victory² (Fig. 8). On the upper right, near the victory tripod, stands the actor who played papposilenos, holding his mask and wearing the characteristic tights with white tufts sewn on. Next to him stands the actor playing Herakles, as popular a character in satyr plays as he was in fourth century comedy. Below are two young men from the chorus of satyrs wearing the usual shaggy shorts with phallos attached in front and tail behind. The satyr masks are like that on our vase: snub nose, prominent brows and pointed ears. In another part of the scene Dionysos reclines with Adriadne. The plays were performed in his honor, and since he was also the god of wine, theater masks were appropriate on wine vessels.



Figure 7. Rear handle attachment of situla, Fig. 2.

Figure 8. Cast of a satyr play, detail from a volute krater (after Fürtwangler-Reichold). Greek, Athenian. Earthenware with slip decoration, about 400 B.C. Museo Archeologico Nazionale, Naples, inv. no. 3240.





Figure 9. Situla, obverse (detail). Apulian, Gnathia ware. Earthenware with slip decoration, about 330 B.C. Kestner Museum, Hannover, inv. no. 1977.44.



Figure 10. Situla, reverse, Fig. 9.



Figure 11. Rear handle attachment of situla, Fig. 9.

The Toledo vases have several parallels. A situla recently acquired by the Kestner Museum, Hannover (Figs. 9 and 10) is particularly close. The shape is almost a replica of the one in Toledo, the principal difference being the lion-head spout. The mask where the rear handle attaches (Fig. 11) is identical on both vases and must indeed be from the same mold—note the forms of the mouth and ears. A mask on a situla fragment in Tübingen³ (Fig. 12), though not identical, is similar enough to show it belongs to the same family of molds. Another related mask is on a slightly earlier bronze situla among the rich finds of metalwork from Derveni in Macedonia⁴. This parallel alerts us to the possibility that the potter may have taken molds from metal reliefs. Other objects from the Derveni finds also show close connections with Apulia, and thus there is good reason to believe that much of it may, in fact, be Apulian.

The spout of the Toledo situla has its closest counterparts in a situla spout at Boston (Fig. 13), and another at Lecce⁵. The Boston satyr has a wool fillet about his head, and he differs in other details as well. Indeed, the potting and decoration of the vase seem to be by a different, if related, hand. The rear mask on the Boston situla (Fig. 14) is of Herakles, whom we saw related to the papposilenos on the Naples vase (Fig. 8).

The Hannover vase also has similar painted decoration. On the reverse are three straight sprays compared with the two and central loop of Toledo's. Both have the same rosettes, and the same Amazon head appears on the front, this time between wings. The painter is



Figure 12. Fragment of a situla. Apulian, Gnathia ware. Earthenware with slip decoration, 330 to 320 B.C. W. 4-5/16 in. (11 cm.). Antikensammlungen des Archäologischen Instituts der Universität, Tübingen, inv. no. S./12 2610.

clearly the same, both in the way he organized the decoration and in specific details such as the drawing of the eye and three-dot ornaments on the red caps. While the Toledo vases look as if they could have been made on one day, Hannover's may be slightly earlier. The curls of hair at the front of the head are more naturalistic. The tendrils by the wings have not developed into the spirals of the Toledo vases, generally in Gnathia ware a more developed feature, and the large cross-sectioned flowers of the Toledo vases are much smaller and less emphasized on the Hannover piece.



Figure 13. Spout of situla. Greek, from Apulia. Earthenware with slip decoration, 330 to 320 B.C. Museum of Fine Arts, Boston, H.L. Pierce Fund, inv. no. 01.8098.



Figure 14. Rear handle attachment of situla, Fig. 13.



Figure 15. Epichysis by the Toledo Painter. Apulian, Gnathia ware. Earthenware with slip decoration, about 320-310 B.C. Private collection, Rheinbach, Germany.



Figure 16. Epichysis, Fig. 15.

The tendency to simplify the floral ornament may be seen in what must be a much later work by our painter. On a small spouted oil vessel (epichysis) (Figs. 15 and 16), the flowers, leaves and tendrils are more coarsely drawn (note, for instance, the cross-sectioned flower), though every element there is already found on the Toledo vases. By this stage the leaves no longer have fringes. If we look at the head, the eye still has the same elements and the same construction, though the hair is painted with less care.

An epichysis in The Hague (Figs. 17 and 18) has floral ornament and a red and yellow zigzag band which are also related to our painter. Its central feature is a swan spreading its wings. At this stage it is not possible to further outline the career of our man, but the reverses of the situlae (Figs. 3 and 10) show a scheme that becomes characteristic of the important Laurel Spray Group, which includes some 160 pieces, mostly minor vases, that forms a significant part of Gnathia production around 320 B.C.



Figure 17. Epichysis by the Toledo Painter. Apulian, Gnathia ware. Earthenware with slip decoration, 320-310 B.C. Ht. 8 $\frac{5}{8}$ in. (22 cm.). Private collection, The Hague.



Figure 18. Epichysis, Fig. 17.

This painter—let us call him the Toledo Painter—probably began his career around 330 B.C. The Hannover and Toledo vases belong to an early stage when his work was detailed and careful; his later work was more hasty. In terms of the history of Gnathia pottery he had great importance since he headed what became, numerically at least, a major workshop. His choice of unusual shapes such as the situla and the shape II oinochoe suggests that he worked near Taranto. As a number of vases close to or by the Toledo Painter are in the museum at Ruvo, as are many from the Laurel Spray Group, we may conclude that he worked somewhere in that area.

J. R. Green

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